

BIB IDEA IS MODISH

A Feature of Many of the Spring Frocks.

SMART ONE PIECE MODELS

The Dutch Neck Slated for a Pronounced Summer Vogue.

Gowns of Hand Woven French Linen. Lovely and Apparently Simple, but Expensive—Yet Pretty Spring Frocks Are to Be Had at Reasonable Prices—The Display of Fine, Delicate Fancy Nets Amazing—Many Modifications of the One Piece Frocks—Easter Millinery Artistic in Details of Color and Materials—Folk Shapes Again—Bewitching Lingerie Headwear.

Easter frocks and Easter bonnets may not be worn on Easter day, and the Easter parade of other years may be given over to the crowds whose clothes do not set the fashions; but Lent winds up in a whirl of chiffons just the same, and new frocks and hats are as unalterably associated with the Easter time as fluffy yellow chicks and long-eared bunnies. Since the first of April there has been



EMBROIDERED CREPE.

a frenzied activity in dressmakers' work-rooms, and merchants who have to do with the vanities dear to women have exchanged their sad and pessimistic winter expressions for something approaching smiles. The normal woman may be able to economize in the autumn and through the winter days, but when spring comes her purse strings loosen of their own accord and she commits follies gayly and unrepentantly.

The delicate, shimmering warm weather stuffs are so alluring, so tempting, and



GRAY PRUNELLA.

many of them seem so deceptively cheap. One is weary of the clothes she has worn all winter—the dark, mournful, rumpled and soiled garments associated with gray, cold days and stuffy rooms—and eager to welcome the spring and summer life.

"My customers flatter themselves that their clothes do not cost as much in the spring as in the fall," said a dressmaker who caters to the fashionable elite, "but they spend quite as much in the spring as they do in the fall because they buy more and the little frocks mount up."

"One has to have so many changes



WHITE TULIP.

in order to be always fresh and well dressed in warm weather, and it takes several little frocks to do the work of one good winter frock."

Probably she was quite right; and yet, on the other hand, if one does not go in for extreme smartness, aims merely to be attractively and appropriately gowned without reflecting the latest and most



A LINGERIE BONNET AND TWO OF STRAW WITH FEATHERS AND FLOWERS.

extravagant cry of fashion, it is perhaps possible to achieve this result more easily in spring than at any other time. The freshness and charm of fabrics, the spring colors and air of gaiety make up for many a lack in elegance of detail, and modes really simple fit in with summer stuffs more readily than with winter materials and modes.

To be sure, all is not simple that appears so at this festive season. Any one who views dainty "little frocks" in avenue windows and goes gayly in to buy is likely to come forth sadder, wiser and without the coveted spoils.

There are those delectable linen frocks, for example, smart one piece models braided more or less intricately with soutache, or perhaps embroidered in linen rather than braided. They are soft, heavy, lustrous, charming of line and of a simplicity! Madame greets you with smiles.

"The little linen frocks? They are



RESERVA CHIFFON.

charming, are they not? So youthful, so simple and yet of an elegance. One hundred and twenty-five dollars for the yellow one. The rose linen is but one hundred and ten. It has less braiding, you will see."

You stammer something with an ineffectual effort to save your face, and conceal your surprise, and Madame's smiles become tolerant.

"Expensive? Why, no. It is hand woven French linen, you see. Only that kind of linen is so soft and so adapted to these straight, clinging princess lines. And then a linen frock of this kind, though so simple in air, is quite as elegant as a silk, quite as smart for bridge parties and all summer morning or afternoon functions."

Experiences of this sort may cluster too about the dainty unlined frocks of cotton marquisette and other lingerie materials, about certain chic little morning frocks of foulard or voile or shantung, but one need not be discouraged. There

are hosts of pretty spring frocks that may be had or duplicated at reasonable prices, and while not so lovely as the costlier models they are lovely enough in all conscience.

We have seen the trotteur model illustrated in one of the small cuts made up both in linen and in tussor by a dressmaker whose prices are very moderate, and the result was charming in each case, though on the linen the soutache design was of an exceedingly simple character. A frock of this type, with or without a coat en suite, will be in almost every summer outfit this season, and the modish woman will not content herself with one of them.

When the really hot days come the average woman will betake herself to lingerie blouses and skirts. That is a foregone conclusion. Nothing else is so cool and so practical, and one needs a quantity of one piece frocks if she is to keep always cool and fresh in them; but it is nevertheless true that the one piece frock is much more modish than the coat and skirt and separate blouse costume, and that an enormous number of these frocks are being sold or made.

In any material heavy enough to be practical such a frock is likely to prove warm on torrid days—too warm for wear under a coat and even warm without the coat, but for spring wear and for cool summer days they are charming and the thin guimpe filling a low cut bodice and thin sleeves make for comfort.

This guimpe and the sleeves or undersleeves are in the French models almost always of sheer material matching the frock in color, and in the light hues this arrangement is not so unbecoming as in the dark colors which have prevailed throughout the winter. Net, fine lace, chiffon, batiste, marquisette—all these sheer materials are dyed to match linens, silks and even cottons.

Very frequently also a perfectly plain guimpe of net or chiffon is used, a line of some fine trimming edging the collar top or the Dutch neck, but the sleeves are more often tucked when plain material is used. Often plain chiffon or net is used for sleeves and a fine lace or embroidered net for the guimpe, and one may have thin sleeves matching the frock and similar material filling in the lower part of the cut out front but laid over a white or cream lace. The colored chiffon or net ends near the throat, and above it the cream lace rises to finish guimpe and collar or to border the collarless neck.

The number of fine, delicate, fancy nets is amazing—of heavier nets too, but we mention the filmy fine ones because they form such delightful guimpes, and though used with absolute plainness give an effect of intricacy by means of their design. For example, in a house famous for such trimmings there is a line of cobwebby fancy nets and all over lace which should delight the heart of any woman obliged to wrestle with the guimpe problem.

One exquisitely fine white net has a design of the most delicate open work lines alternating with wider bands of the net mesh dotted in small woven dots—not embroidered dots, but dots that are a part of the mesh. The whole gives the effect of very fine net insertion put together with open work, and innumerable variations are rung upon this general idea, many of the designs, though quite as fine and delicate, being much more complicated.

There is one of these fine nets which has a shadowy small fern leaf design through it—a mere ghost of a leaf; and another has a very fine trailing vine wandering over the plain surface. But description is altogether inadequate. One must see the fancy nets and laces to understand their possibilities.

Going back for a moment to the one piece or princess frock, which has displaced the more plebeian jumper, the bodice portion of this frock is in many cases little more than a bib, none of the heavier material passing over the shoulders; and this of course provides coolness lacking in the more uncompromising princess models.

There are also cleverly designed models for general utility which have princess skirts to which smart little short waist bodices are buttoned, so that the one piece effect with coat may be attained when desired, and when such arrangement is too warm the adjustable bodice may be removed and coat and skirt worn with a separate blouse.

So cunningly are the models designed that when bodice and skirt are worn they seem permanently joined and the buttons which hold them together appear to be only a part of the trimming scheme. Such a model in white serge is a most useful item for a summer wardrobe.

The bib idea in one form or another is ubiquitous and a large percentage of the most elaborate models, while nominally princesses, have the bodice part which is in one with the skirt, rising only to bust line height and giving way there to shoulder and sleeve, &c., of different material, usually chiffon or net or lace. In the new models too this

princess robe is very frequently curtailed at bottom as well as top, ending at the knees in front if not all around, to show a full underskirt of the same sheer material used for the upper part of the bodice. This idea must be handled carefully if it is not to cut the height—though the underskirt and upper bodice are usually in the same color as the princess section, though in different material.

The house of Paquin has particularly favored this general scheme and many of the Paquin models are of this character. One lovely white model is especially successful and is of meteoric crepe swathed clingingly around the torso and hips and falling to the knees, where it ends in a border of handsome hand embroidered white silk. Similar embroidery ornaments the upper line of the robe which passes around the bust.

The full straight underskirt is of white chiffon bordered by fine lace, and shoulder drapery and short sleeves are also of the chiffon and lace. A touch of crystal on the "modest" or tucker of the V cut bodice and finishing the short sleeves is the only relief to the white.

An imported model in soft green chiffon fashioned upon the tunic lines under discussion is pictured among the small sketches, and another version of the underskirt idea is shown in the hand embroidered shantung model.

This frock is of course so extreme in its lines that it would be trying to any save a slender figure; but it suggests the long pointed bodice front which has crept into a number of the spring models as well as the tunic and underskirt arrangement, which is another of the insistent notes. The waist line is short at sides and back, and such compromise is very common at the moment.

Another prevailing idea is echoed in this radical model. The Dutch neck and modifications of it are slated for pronounced summer vogue, and while they are undoubtedly comfortable one needs only to walk out nowadays or to go to any of the rendezvous frequented by modish women to obtain conclusive evidence of the havoc which high collars have wrought upon feminine throats.

The woman who relies upon beauty specialists and expert maids has probably made massage and bleaching offset the ravages of collars, but nine out of ten women "let their necks go" until forcibly reminded that it is upon the throat that age first stamps its mark, and aside from the young things who may wear Dutch necks with impunity one sees comparatively few pretty throats rising above the turndown collars or the collarless bodices.

If the Dutch fad moves women to devote themselves to care of their throats and to banish the wrinkles or flabbiness or discoloration which now mar their throats it will have served a good purpose.

The Easter bonnet furnishes much opportunity for merriment and satire this year, and yet though monstrosities do multiply there was never a time when in details of color and materials millinery was so exquisitely artistic. Moreover many of the models are delightful in themselves or worn by the right woman, and there are conservative models for all who cannot stand the freakish creations.

Many of the large hats really deserve the name of Easter bonnets, being bonnets

like in line and quite probably adorned with strings, or with scarfs to be wrapped around the throat or drawn carelessly over the shoulder. The poke shape appears insistently and we are told that some of the chief Parisian milliners will continue this insistence until autumn shows the poke shapes in first rank.

All three of the models illustrated here are on the poke bonnet order, though they vary widely in general character. The lingerie model was chosen from a



TAN CHIFFON CLOTH.

most bewitching collection of such lingerie creations—models far more quaint and charming than the bébé shapes so long associated with the lingerie hat.

Pale pink silk mousseline is skirled around the crown and out over the brim, but shows only slightly under the falling frills of fine creamy lace and the pink satin scarf knotted around the crown. The top of the crown is of fine hand embroidered batiste, and the strings, or rather the one wide bonnet string, is of the pink satin.

Then there is the lovely bonnet whose drooping brim with its attractive little kickup at front and back is of delicious, delicate green straw, while the whole high crown is covered with nodding white and palest lavender lilacs, and the strings, passing over the top of the crown, are of pale lilac satin.

Fine Lohorn is used for some of the very smartest big hats and bonnets, and often the cachet of the model is left almost entirely to the beauty of the braid, and the lines of the hat shape, only a

single cluster of flowers, a single feather or a skillfully knotted scarf trimming the Lohorn. In this case a beautiful black ostrich plume trims the yellow Lohorn, starting from the right back, where a soft black scarf is tied in a loose bow.

IN A COPPER CAMP.

Its Divisions Known as "Drill Town" and "Slag Town" or "Little Hades."

A copper camp has its own characteristics peculiar and apart. It has two distinct classes of workmen—the skilled miners, who work underground, and the smelter men, who range from men of experience and scientific training to unskilled day laborers.

More often than not, says *Out West*, the form separate camps within the camp—"Drill Town," as the "slag pushers" call the quarter given over to the men who "hit the drill," and "Slag Town" or "Little Hades" for the smelter men.

The smelter is the heart of the camp. In the community there is every variety of camp architecture from the tent pure and simple and the "half breed house," which is a tent floored and boarded up along the sides to the turn of the roof and fitted with a "sure enough door" that will lock, to the "hotel" like a huge packing box with rows and rows of little narrow windows set along the sides like a polka dot on a shirtwaist and a flat roof that does not reach an inch beyond the sides, the whole painted a faded green and jaundiced over with the red dust. A great copper camp grows slowly. When there is a town above ground there is something like it below—tunnels, stations, slopes, workings reaching out like streets and alleys to follow the vagaries of the lead. There is no gutting of a rich ledge and going on, no careless search for "pockets" to be robbed and left.

With scientific skill and mathematical precision each yard of work is driven to open up the best road to ore still beyond and to leave a safe and convenient way by which it may reach the surface. Nature has rooted her wealth of copper deep in the earth and no haphazard methods will release it profitably. It would amuse or bewilder an old time gold miner to see the care and economy practiced in modern copper mining—the small savings, the constant search for better methods of handling the struggle to eliminate waste and utilize all the by-products.

To Clean Linoleum.

From *Country Life in America*. A floor covering of good linoleum for the kitchen should hold its own for at least five years. The way to prolong its period of usefulness is to keep it clean; dirt ground into the finished surface by the tread of feet is the floor covering's greatest enemy.

Linoleum needs no soap, ammonia or strong cleaning agents. A simple wiping with a cloth just moist with warm water is all that is needed. In one country home I have seen them use skimmed milk instead of or mixed with water, but the owner had a herd of thirty cows. Once or twice a year give the linoleum a wiping of good furniture polish to renew its smooth surface.

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